



# PUPPETRY JOURNAL

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## THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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## Financial Report

**THE PUPPETEERS OF AMERICA  
STATEMENT OF INCOME AND EXPENSES  
FOR THE YEAR ENDED AUGUST 7, 1953**

INCOME	\$	2464.50
Dues .....		73.80
Puppetry Journal advertising .....		13.00
Sale of PJ extra copies .....		16.75
Sale of seals .....		721.91
1952 Festival profit .....		500.00
1952 Festival advance repaid .....		17.26
Sale of pamphlets .....		62.56
Miscellaneous .....		Total income \$ 3870.10
		\$ 1907.19
EXPENSES	\$	1907.19
Puppetry Journal .....		57.76
Advertising & Publicity .....		80.91
Postage .....		11.55
Equipment .....		43.83
Telephone & Telegraph .....		143.17
Supplies .....		1082.00
Salaries .....		12.50
Surety bond .....		37.50
Memberships: AETA & ANTA .....		500.00
Advance to 1953 Festival chairman .....		124.83
Miscellaneous .....		Total expenses \$ 3911.24
Excess Expense over Income .....		41.14
Cash balance June 30, 1952 .....		290.71
Less Expense over Income for current year .....		41.14
Cash in bank August 7, 1953 .....		249.57
Accounts receivable .....		
Advance to 1953 Festival chairman .....		500.00
Balance August 7, 1953 .....		749.57
August 8, 1953 .....		
William Ireland Duncan .....		
Executive Secretary .....		

# P of A History

Part II  
Peg Bickle

With a few growing pains the Puppeteers of America has emerged from the Cincinnati babyhood to its present status of maturity.

There were 176 registered at Detroit, and at Cincinnati 126 attended. All of these people plus any registered membership from June 1936 to June 1937 automatically became charter members.

The whole organization is based upon policies formulated at its first real festival at Cincinnati, Ohio, June 28 through July 1, 1937, at Hotel Gibson. It was here that the first constitution was adopted, and although it has gone through several revisions, the fabric of the organization was woven from this weft and warp. The object of the organization plainly stated that the Puppeteers of America was established to foster the art of puppetry and to encourage all of those interested in it. These, of course, included hobbyists, educators, amateurs and professionals. Through several years there were flurries of arguments—often serious—over whether the organization lived for the benefit of the amateurs or the professionals. From time to time some of the professionals would withdraw feeling that they were giving too much and receiving too little; however, they usually found themselves drawn back again.

At the beginning there were three classes of membership: Class A membership, with annual dues of \$3.50 a year entailing full rights—to vote and to receive the "Grapevine Telegraph", a bi-monthly mimeographed publication on puppet news from around the world, as well as the "Yearbook" first published by Paul McPharlin, later taken over by the Puppeteers of

America. The "Yearbook" unlike the early "Grapevines" contained illustrations and more complete historical accounts of world puppet news. When Marjorie Batchelder took over the "Grapevine" from Paul McPharlin in 1942 she added sketches, a custom which George Latshaw continued through 1947, when the "Grapevine" was discontinued and George became the first editor of the "Puppetry Journal" which took the place of the "Grapevine" and "The Yearbook." The "Puppetry Journal" is now in its 5th year, one year under the editorship of George Latshaw and four years under the editorship of Vivian Michael and Peg Bickle. Eventually the Juniors felt a need for their own publication and in 1938 they mimeographed a news sheet "The Puppet Tree." This news sheet has appeared and disappeared sometimes under one name and at other times under another depending upon the initiative of the leaders of the group.

Class B membership with annual dues of \$2.00 did not receive the publications. Junior membership (children under 16) annual dues were \$1.00. In 1940 a new group membership was offered for clubs, schools, etc. at \$5.00.

There was constant agitation from 1938 to raise the dues. The majority of the membership, unable to comprehend the growing need for more money to finance festivals, exhibitions and publications refused to vote a raise in membership dues until January 1, 1953. Instead they would pledge themselves to bigger membership campaigns and to more regional organizations. There were some members who volunteered a \$1.50 extra publications fee. None could solve the financial

pressures, naturally.

The constitution stipulated that the Puppeteers of America could grant charters to local regional groups. With this encouragement and the P of A membership drives, many such organizations were established with active participation greatly stimulating interest in the parent organization.

Among the prominent local organizations were: The New York group (1938) headed by Otto Jerome Magon, Catherine Reighard, and Edward Mably. This became the nucleus of the group that managed the 1940 festival. The Minnesota group encompassing Duluth, Superior, Minneapolis, St. Paul and Rochester (1938), and out of which grew the very active Twin City group (1940), organized, eventually (1940) being known as the Northwest Puppetry group. The Mid-western Puppeteers organized under the leadership of Helen Thurston, Mrs. Agnes Hoffman, Ray Fenton and Romain Proctor (1939). There were the Quaker Village Puppeteers, the Columbus, Ohio Guild, the Oklahoma City Puppeteers, the St. Louis group and a number of others.

All of these groups carried out the original purpose of the Puppeteers of America, holding institutes, exhibitions, festivals and productions in their own sections of the country. Probably without the efforts of these offspring the Puppeteers of America would never have weathered through its inactive war years.

The constitution naturally provided for its governing body and stipulated its duties electing to its first council some outstanding puppeteers.

Secretary was Helen Reisdorf; treasurer, William Duncan; publicity agent, none appointed—and the office was eventually dropped—publication editor, Paul McPharlin; agent for co-operation among professionals, Rufus Rose; chairman of committee for technical information, Romain Proctor; chairman for committee for puppetry

in education, Blanche Hutte; chairman of the committee for puppetry in recreation, George New.

An honorary president was to be appointed each year—the first one Paul McPharlin and the second Marjorie Batchelder. By 1939, the council felt that the organization needed not an honorary president, but rather a working president. Marjorie Batchelder, accepted the first office for 1940.

One of the grave errors incorporated in the constitution was that of specifying the selection of master puppeteers. Fifty-one master puppeteers were selected at Cincinnati, but after these selections so much wrangling, bitterness and jealousy were caused by the choices, the lack of choices or arguments over the choices that they threatened to disrupt the whole organization, so the custom was wisely discontinued at the 1939 festival with all of the master puppeteers agreeing to resign their titles.

Provided, also, in the constitution was the stipulation that the Puppeteers of America should hold one festival a year.

The first festivals followed the pattern of Detroit conference including talks on various phases of puppetry, exhibitions by members of the numerous types of puppets and productions of every calibre. In 1940 the pattern shifted by adding craft shops in which puppeteers could learn how to do by doing or puppeteers could submit ailing puppets for clinical examinations by professionals.

Included in these shops were plaster casting, costuming, stringing, controls, shadow puppets, rod puppets and hand puppets, marionettes, papier mache heads, lighting, selling the show and directing. Their popularity made them part of all subsequent festivals. This pattern was generally followed until the Western College Festival, 1950.

Although it is impossible to give the complete programs from each year, it

might be interesting to list some of the outstanding productions showing the variety and scope of the program.

#### 1937 Festival—Cincinnati, Ohio

"Joan of Arc" (marionettes) by Martin and Olga Stevens; "The Death of "Tintagiles" (rod puppets) by Marjorie Batchelder's Puppet Players; "Variety of Scenes" (hand puppets) by Walter Wilkinson, our honored guest from England; "Ivan, the Fool," a Russian Fairy Tale, (marionettes) by Rufus Rose and "The Marionette Carnival" a group of variety members by Rufus Rose; "Hansel and Gretel" (marionettes) by Proctor Puppets, and an evening of volunteer performances including "Finger Puppets" by Burr Tillstrom; "Pepita in Dancing Spain," by Mary Dean; "The First Lesson" by Jane Keen and Henry S. Dak completed the program of shows.

#### 1938 Festival—Chicago, Illinois

A majority of the program's features were drawn from the Chicago area, outstanding among them were—"A Greek Shadow Play, "Karayozes" by William Ballaneos and John Katsos; Madame Pinxy's traditional "Punch and Judy," Otto and Caroline Kunze's hand puppet "The Valiant Little Tailor", climaxed by the Tatterman's Marionettes, "She Stoops to Conquer."

The Children's Theater of Gary presented a marionette show, Lucille and Frank Follmer presented "Island Legend" with their finger puppets. Also Burr Tillstrom performed both with Kukla and his Fingerettes.

#### 1939 Festival—New York City

An outstanding feature of the New York Fair was the conducted tour of the puppet shows on the fair ground which had been pre-arranged by Paul McPharlin . . . another feature was the celebration of the two-hundredth anniversary of the first puppet show in New York, on the original site.

Different branches of the New York libraries furnished several shows; "Perez and Martini," "Rapunzel," The New York WPA gave "The Gate to the P.A.L." Rufus Rose presented "Pinocchio," Ruth Trappan "Millions of Cats," "The Tar Baby," and "Mother Goose in Tin," Jean Bailantynes' "Seven at one Blow."

There were a number of solo and night club acts given, Bill Baird acting as the Master of Ceremonies.

The New York University Department of English presented "The Second Shepherd's Play" and Manteo's Sicilian marionettes performed their "A Leaf from Orlando Furioso" in Italian.

The World Fair at New York 1939 and 1940 turned to puppets for advertising and many familiar puppeteer names turned up on the roster. The Tatterman Marionettes were advertising for Dick Mimeograph and also for DuPort with three-foot marionettes: Bufano with 12-foot puppets on a turn table stage in the Hall of Pharmacy showed the progress from witches' brew to modern drugs; movies with Bunins' Figurines could be seen in the Petroleum Building. Sue Hastings had a variety show for standard brands featuring portrait puppets of Charlie McCarthy and other radio entertainers; Ernest Wolf had 10-inch puppets playing "Aida" worked from below to phonograph records; Modern Arts Studio of Chicago put on a show for Libby Foods. There were also Harry Fetterer's "Punch and Judy in Merrie England" and Marion Bishop's 3-foot marionette on a duraluminum stage. Later in the summer a WPA puppet show was opened. Swift and Company added Bil Baird's puppets to their exhibit and Pauline Benton played her shadow puppets.

#### 1940 Festival—St. Paul, Minnesota

Bud Bennett and his marionettes presented "The Jaysee Circus" and "The Haunted Anchors"; Dave Lano his "Punch and Judy"; Dell Wheeler,

"The Legend of Harry Janos; Ellen and Romain Proctor "Little Red Riding Hood"; Martin and Olga Stevens, "The Passion Play." There were some night club variety acts and a movie "Terry Pulls the Strings" by Rufus Rose made for the American Can Company.

Highlighting the banquet was an address by Harold Walley, Ohio State University emphasizing that the puppet's theater should recognize itself as an art and should not merely copy the human theater.

#### 1941 Festival—St. Louis, Missouri

A backstage performance was given by Margo and Rufus Rose.

Productions offered were: The Mason Marionettes in "The Nutcracker of Nurnburg"; Gaye Marionettes in "Cinderella and Variety"; the Red Gale Players in "The Theater of the Chinese Shadow Play"; Martin and Olga Stevens in "Cleopatra" and Rufus Rose Marionettes in "The Mouse in Noah's Ark."

#### 1942 Festival—Philadelphia, cancelled.

Throughout these years there was a good deal of puppet activity and puppet promoting. Besides the regional meetings and institutes an exhibition was held at Marshall Fields with Burr Tillstrom as Master of Ceremonies, a

puppetry pageant initiated by the Quaker Village Puppeteers viewed by an estimated 60,000 first opened at Sachs Auditorium, in New York 1940, then appeared at Oklahoma City and finally at the Boston Store\* in Chicago.

Since the Quaker Puppeteers were so active, Philadelphia, Pa. was chosen for the 6th festival, but by the time June 1942 rolled around with its stepped-up war and its tire rationing, etc. it seemed wise to cancel the 1942 festival. There were to be no festivals for three years.

The Puppeteers of America was kept alive through the efforts and interest of a number of loyal puppeteers, the regional and local groups. It was no easy job as evidenced in the "Grapevines" of those years. They are full of fussing and fuming and belaboring the falling-off memberships for their lack of loyalty and for expecting too much for their dues at a time of crisis. And although at times this type of haranging seems useless, it did have its effect and coupled with the pleas of the harrassed President Romain Proctor, it kept a nucleus of the organization alive. The Puppeteers of America owes a great debt of gratitude to that small group of people who struggled so hard to keep the organization's heart beating.

## Brother Buzz Teaches Humane Education

By Ralph Chesse

(Ralph Chesse's program over station KPIX, San Francisco, received this year's award from the Ohio State Institute for Education by Radio and Television for "combining wholesome entertainment with an interesting introduction to the animal kingdom and stressing the value of understanding and friendship." This citation hon-

ored the sponsors, the Latham Foundation for the Promotion of Humane Education.

Deploring the fact that "shows with merit are harder to market than those more commercially tailored," Ralph comments, "It will be interesting to note what happens to the educational TV channels nationally in the next

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few years. If ways are found for financing programs of artistic and literary quality, there may be some hope for better programs and better puppet material on TV.")

That marionettes and puppets have been so successfully used to get over a message is due largely to their simplicity in form and action, to their directness in approach to an idea, and above all to the broad personalities of the figures themselves which makes them more believable than humans. An animal, a bird or even an insect in puppet form becomes very much alive when he talks, acts and dresses like a human.

With this idea in mind, when the Latham Foundation came to me looking for a TV program to promote Humane Education, I suggested that Brother Buzz be given the job . . . as a marionette of course. This was in January 1952. At that time Brother Buzz was a character created by Dolores Wilkens Kent, president of the Latham Foundation of Oakland. He had appeared previously in story form, on radio and in a short illustrated story strip about bees in a magazine which the Foundation distributed to schools. A bumble bee in top hat and tails as a marionette personality on TV would be a natural . . . providing I was given a free hand to use him to the best advantage of the medium. After several conferences with their committees, they agreed to let me try it, and in six weeks he was on the air.

To have the Latham Foundation as a sponsor for a marionette program of this kind was a happy circumstance indeed . . . there being no product to sell. This organization which was started in 1918 by Edith Latham was carried on by her and a board of directors during the remaining years of her life, to " . . . foster, encourage and further principles of humanitarianism; kindness and benevolence to all living creatures, with a particular

emphasis given to the education of children in justice and kindness to animals." After her death in 1951, she bequeathed a fund of one million dollars, the income of which was to be used to carry on the work of the Latham Foundation.

By March of 1952, Brother Buzz was ready to start a new life as a TV personality on station KPIX in San Francisco. My problem was to turn him into a live weekly fifteen minute TV program, with Humane Education as the main purpose, but presented entertainingly to attract young audiences. It must be informative, amusing, whimsical and adventurous in a mild sort of way. It had to be simply produced with a maximum of action and a minimum of effort. Three people must voice and puppeteer the show. To solve the problem of staging, I resorted to an aluminum pipe bridge with a folding revolving stage for fast transitions. A nine foot in diameter turntable permitted setting up three or four playing areas for each program. As the two leading characters were bees, they could fly from one set to the next within camera range as the scenery moved. To the right of the revolving stage, a permanent set with desk and book shelves provided camera angles on the Professor who opened and closed the show. He could be manipulated from the extreme end of the bridge. The show over, the bridge could be rolled out of the way with the folded stage underneath, taking up a space of two by ten feet.

The weekly show involved writing a script six weeks in advance, building on an average one marionette each week, three rehearsal periods (two with marionettes), and a camera rehearsal the day of the program. Lines were only partly memorized as a script was used on the bridge during performances. This often required manipulating a marionette with one hand while handling a page of dia-

logue with the other. Programs had to be timed to exactly eleven and one half minutes to allow for an opening and closing with a live announcer. Brother Buzz always appeared with the announcer at the end to make a personal contact with the audience.

As Brother Buzz is an elementary nature study intended to entertain, there is very little plot line excepting for the opening episode. The series began with Amigo the elf asking his King to change him into a bumble bee so that he could be one of Nature's Creatures. The King consents and changes him into Brother Buzz. Thereafter, in each episode he would meet a different insect, animal or bird whose appearance was built up as a surprise. The creature told about his living habits, his work and his relations with Humans.

In the four series already presented, Brother Buzz (played by Dion Chesse) has met many of the interesting creatures most children are familiar with. The most helpful certainly, and the most important one to him being Miss Busy Bee, (played by Lettie Connell) a worker bee who introduces him to other bees and accompanies him on all of his adventures. Together they talked to a variety of creatures ranging from the lowly earth worm to the be-whiskered Wally Walrus. During the holiday season last winter, bundled up in fur parkas, they traveled to Alaska on the back of the Night Wind where they spent six weeks with the animals of that region. They talked to Husky Malemute about sled dogs, they rode Prancer the reindeer and learned his history, they spent New Year's eve with a polar bear, had an adventure with Big Bill Puffin the sailor bird and also got information on the value of the walrus.

A much maligned bird such as the Hawk for instance, is given a clean bill of health in one of the scripts. He is shown to be extremely important to the balance of Nature because

he keeps down the prolific rodent population. The Owl performs a similar service as a night bird, but he also becomes the wise Mr. Screech to whom Brother Buzz goes quite often for guidance. He learns from Mr. Screech that a world without birds would be a barren place without vegetation. Noisy Mr. Blue Jay is a happy, loud-mouthed character who boasts of being the planter of oaks and an enemy of grasshoppers, grubs and beetles who destroy growing plants. Each creature has his important function and in his struggle for survival he is equipped by Nature with some particular defense. Mr. Skunk and his secret weapon provided an excellent example with which to bring out this point.

By giving human characteristics to the creatures, costuming them and presenting them in amusing circumstances, the information is brought down to the level of very young audiences, at the same time holding the interest of older age groups. Parents also have been reached in this way and have become ardent Brother Buzz fans. Each creature is given a very definite personality in speech and character. The Woodpecker speaks with a Spanish accent because he comes from Lower California, the Opossum is a lazy, drawling Southerner who would rather play dead than get out of danger. Mr. Screech is pompous and scholarly, Mr. Raccoon, suspicious and a bit anti-social, Bruin Brown Bear, a happy-go-lucky character who loves to knock over garbage cans. In each case the creature becomes an individual in telling the story of his place in Nature's scheme. By using such devices, what could be rather dry statistics about Wildlife becomes an amusing episode about a creature such as the Bat for instance, whose usefulness is brought home even to the cameraman televising the program.

In spite of the fact that no prizes

were given away to stimulate mail, letters came in at the rate of two and three hundred a week. The children were merely asked to take a pledge to be kind to all living creatures. By writing in, they became eligible to membership in the Brother Buzz Club for which they were mailed a scroll inscribed with their names. This built up a membership of over 6,000 in the short time we were on the air. Children write in about their pets, and their kind deeds to creatures, some tell of rescuing bees and lady bugs, of helping old ladies across the street, or of taking in a stray cat or dog. One adult fan made a pet of a Deer Mouse because he liked the character on the program. Another club member invited all of the neighborhood children and their pets to a Brother Buzz TV party. Many of the letters are from parents who write for the younger fans. Some children send drawings of their favorite characters. Many elementary classes have used the program as a science project about which the students are asked to report. It was this kind of response which indicated quite conclusively to the Latham Foundation that their message was getting across.

Last Spring, KPIX submitted a kinescope of Brother Buzz to the 23rd Institute for Education by Radio

and Television at Ohio University in competition for the outstanding TV programs of 1952. Brother Buzz was selected as the best program for children on a local station. Since then the kinescope has been shown at the National Education Association convention held at Miami Beach, Florida last June, and at the University of California, as an example of educational TV for children.

All of this should point out quite definitely to commercial sponsors that there is a need for programs which are entertaining and constructive at the same time. The wild adventure programs and the exciting blood and thunder melodramas which are regularly presented to young viewers are emotionally disturbing to the child. Wise parents do not approve of them. While the viewer ratings of these programs may be high, they do not have the sanction of the parent and teacher. Our letters from parents have expressed appreciation and approval of a program which they consider of value to their children. Some have even offered to contribute a subsidy in order to insure its continuance. It would seem from this that a commercial sponsor would have more to gain in sales by soliciting the good will of parents who after all do pay for the groceries.

## Classic Puppets of Japan

Helen Lee Denison

The history of puppetry in Japan, although obscure, probably represents one thousand years of legends and facts. Gypsy-like wanderers, "Kugutsu," may have migrated with crude hand puppets from Central Asia. Some troupers settled, before the Twelfth Century, at Ebisu Shrine,

Nishi-no-miya, near Osaka, Japan. At the temple grounds were shown puppet plays about the lucky god of fisherfolk, or demons were exorcised from neighboring superstitious households.

By the fifteenth century, these universal entertainers, the puppets, were

bobbing along highways into other temple or castle yards, with stories of war and double suicides, to please and educate the humble or more sophisticated onlookers. Survival of these early street shows occasionally appear in post-war Japan: 1. "Yose," professional storytellers, 2. ballad singers, wandering minstrels, sometimes blind girls, 3. "Kami-shibai," paper shows, crude reels of pictures of sliding posters, slowly moved in a frame by a narrator, also selling charms or candy. (These paper-shows were subject to stern "thought control" during World War II, with "Three Human Bombs" and similar current war tales replacing usual children's classics.) Other "Ningyo shibai" are: 4. simple marionettes, mostly seen privately, and 5. the plasterhead toy puppets sold at street stalls or fairs, and 6. "Kuruma Ningyo," wheel puppets, rare but elaborate figures developed in last century.

The seventh, most important of modern survivals, are the Bunraku puppets, from Osaka. Forerunners of these performers of classic drama were the fifteenth century puppet shows, combined by enterprising men of show business with the Jaruri ballads of itinerant minstrels, who exchanged their original accompaniment by "biwa," one-stringed guitar, for an instrument more like a banjo, the "samisen" with three strings, introduced from Loo-Choo Islands, Formosa. The new art form, puppet pantomime with story chanters and samisen orchestra, presently moved, 1685, into a stationary home, Takemoto-za, Osaka, founded by a popular and versatile story-teller, writer, stage manager and producer, Gidayu Takemoto (1651-1714). Around him and his rival theatre, Toyotake-za, 1703, established by a pupil who "seceded," clustered many talented performers. Lucky Takemoto-za's script-writers included Japan's distinguished playwright, Monzaemon Chickamatsu

(1653-1724) whose plays, with many others, were "lifted" and adapted to the live actors, "Kabuki," after 1717. Modern "Kabuki" owes much in traditional repertory and staging to puppets. The music's metre, the chant's classical language, heroic sentiments also were influential teachers in an era when priests and nobles monopolised formal education.

The Golden Age of Puppetry in Osaka, Kyoto, Edo (old Tokyo), 1710-1780, preceded a slump when public interest switched to live actors, long in disrepute.

However vulgar or violent local tastes elsewhere, Osaka's "Literary Pleasures Theatre" tried to maintain traditions and artistic restraint. Staging, originally simple black curtains and mountain (Sacred Fuji?) background, became elaborate with rich brocade costumes, good plays, excellent music. The well-carved puppets were intricate mechanisms, feet added, moveable features and hands, even fingertips. In 1730, three operators were necessary for an unequalled display of technique in handling single puppet stars. The Joruri musicians were notably skilled; even today at court, the style of Shirono-Shojo from Bunraku-za is much admired.

With a nineteenth century revival of interest in puppets, 1872, Uemura, Bunraku-ken, from Awaji province, founded Bunraku-za, Osaka. This troupe alone preserves for modern audiences an unusual treat. Privately subsidized since 1909 by the owner of the Shochiku Chain Theatres, only thirty puppeteers and a score of musicians sustain the seven-hundred-person-capacity playhouse and its tours. Whether it can survive without further governmental or private aid, in competition with live actors, movies, radio, possibly television, despite "fukeki," hard times, is problematical.

Foreign visitors, Bunraku-za, will appreciate the brief English libretto or program but even better is the help

of an interpreter companion or a first-hand background of the plays such as "47 Ronin's Revenge" or "Excerpts from the Career of Hideyoshi." A foreigner needs respect for different cultural patterns, also possibly physical endurance and humour, if seats seem cramped, ventilation poor, performances very leisurely. The genuine charm of "Bunraku" is its "3-D" technique, the harmonious blend of manipulation, figures, music. Twenty years ago, I first enjoyed them "on tour up to Tokyo," Imperial Theatre (later a movie house and occupation centre) and recorded in a travel diary:

"Who can forget that original impression, a moving, three dimensional "ukiyo-e," a woodblock colour print, with ink spots, the black-hooded assistant puppeteers? Who could ignore the dramatic leader of the storytellers at my right, the samisen's strong rhythms? The cleverly designed sets seemed in perfect scale with three or four foot dolls. The assistants soon were nearly invisible. The kindly-faced Master, Yoshida Bungoro, seemed part of his puppet." He wore

a samurai, Knight, costume, supported the 30-pound figure with left hand, moved its right hand with his right. Even legless "dead-pan" females weigh 20 pounds, a Bamboo pole on shoulder plate on neck can be pushed by operator's chest, almost gives him a third hand. He wears high or low clogs so his helpers can reach and work left hand and legs or props. Puppet heads seem small, but gleam and "carry" illusion of expression aided by elaborate 5 strings on head-stick for facial movement. A trench board, upper edge level with stage floor, hides operator's legs. "A boy would come out to wipe the star performer's face. The head chanter publicly sipped tea at intervals, or would spit into a bamboo cuspidor, then resume with a sorrowful wail, while tears ran down his plump cheeks during sad moments. The decorated proscenium and attentive audiences were fascinating." In this one performance and many enthralling us in subsequent years, flourished a living museum of the eighteenth century classical Japanese Puppet Theatre.

## Boston Pops and the Kuklapolitans

Review by Elizabeth Sullivan from Boston Daily Globe

(This material came in too late for the last issue of the JOURNAL, but since few of us were privileged to see the Boston newspaper reviews, we know you won't want to miss it — the report of this novel experiment by the Kuklapolitans.)

"It was sensational!" was the verdict of Boston Pops concert lovers as they left Symphony Hall in Boston after listening to the Kuklapolitan production of "St. George and the Dragon." Burr Tillstrom left Boston

with thunderous applause still ringing in his ears. Jack Fascinato wrote the entire score for the 94 piece Boston Pops Orchestra, conducted by Arthur Fiedler.

### Musicians Enjoyed Opera

"Bostonians have listened to all types of music presentations by the Boston Pops and this huge organization playing to a group of puppets might strike one as amazing! It was. The musical score would fit into the Metropolitan Opera.

(Continued on page 22)



## PUPPET PARADE

(see photo section)

### LEMUEL WILLIAMS

In all the time we have been writing the Puppet Parade we have never been able to wangle a picture of Lem Williams from any source, but here it is at last, the one and only Lem Williams.

Lem was co-chairman with John Shirley of the 1953 Festival in Minneapolis. Shortly after accepting the responsibility, Lem became ill and spent most of the entire year in the hospital or convalescing for a return trip. In spite of all this, he worked, at all times beyond his strength, to make the Festival a success, and with John's help and the aid of the Twin City Guild saw a successful Festival come to a close.

Lem and Mary have always been tireless workers and we know how hard it was for Lem to give up when there was work to be done . . . and there was much to be done at Minneapolis. Arranging a Festival with a University involves much red tape, endless conferences etc., in addition to the regular Festival work.

Quite often the hard work behind a project is not visible. A well planned finished project runs so smoothly, so effortlessly that some fail to express their real appreciation to the people responsible for its success. Behind the successful Minneapolis Festival stood Lem and Mary Williams, together with Co-chairman John Shirley assisted by the Twin City Guild.

A salute to all of them!

### ANNIKI SUNDQUIST

Members who attended the 1953 Festival were delighted to meet

Anniiki Sundquist of Rovaniema, Finland, a traveling puppeteer whose visit was made possible by the Quaker Organization.

Anniiki has spent many years in war-torn sections of Europe. Her home was destroyed three times, but in spite of this she was able to educate her four children and continue her own education and travel. She and one of her daughters spent several years in France doing war relief work under the direction of the Quaker World Relief Organization.

Anniiki is a graduate of Helsinki University. She has written and had published many stories for children in her native country. This summer she completed a special writing course at Chapel Hill, North Carolina.

During her European travels, she collected many puppets, many of them types not so familiar to our puppeteers. Most of her collection came from Finland, Lapland, Germany and France.

We were privileged to see some of her own puppets, and their simplicity, together with the directness of her manipulation and naive personal charm delighted all those who were lucky enough to see one of her demonstrations.

Anniiki appeared on the "Welcome Travelers" TV hour in Chicago previous to sailing for Finland on September the sixth.

### ROBERT MYERS

Robert Myers, therapy teacher at Wood's School, Langhorne, Pennsylvania is an extremely versatile young man. In addition to winning first prize in the Craft division of the

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**LEMUEL WILLIAMS**



**ANNIKI SUNDQUIST**



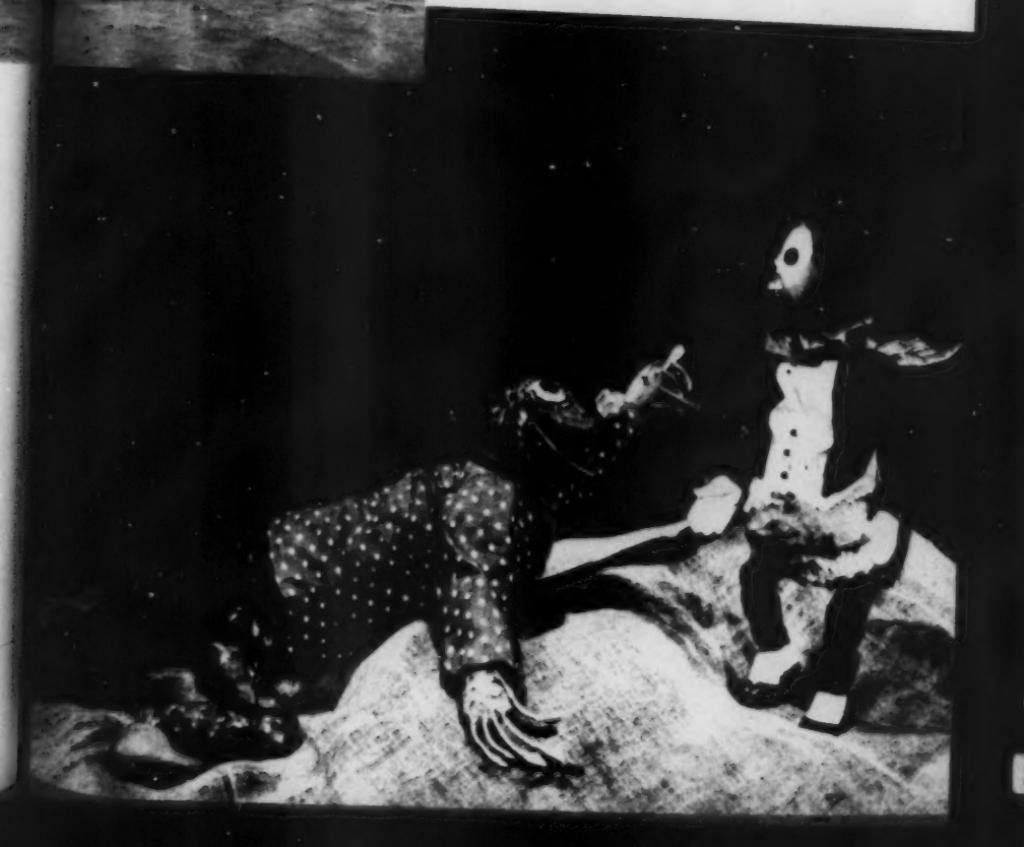
**ROBERT MYERS**

**KPIX-TV**





# BROTHER BUZZ





*the* **LITTLES**



*from* **DENISON**  
**COLLECTION**



## TRICK MARIONETTES



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Langhorne Annual Art Exhibition, where he entered his puppets from the opera "Hansel and Gretel," he has exhibited works in sculpture, ceramics and woodcarving in other art exhibits. Also exhibited were wood figures from "Peter and the Wolf" and Punch and Judy hand puppets.

Bob first produced the Humperdinck Opera "Hansel and Gretel" in 1948. In repeating it this year he reached the climax with "a nearly perfect production." His school paper says of him, "The little theater, the lighting, the scenery, the puppets have all come to life under his gifted fingers, but one of his greatest achievements was the training the Pinewood boys received from him. We are indeed fortunate to have on our staff, one who is so talented and so willing to spend those talents without stint for the benefit of any who will look and listen."

### BROTHER BUZZ . . KPIX-TV

Miss Busy Bee, from Ralph Chesse's TV show, "Brother Buzz," KPIX-TV, true to her name, is busy making "bee bread." Brother Buzz interviews Stumpy Smith, the Lizard, to find out something about his haunts and habits. These are typical situations in the lives of the insects and animals that go to make up the TV program of "Brother Buzz." We only wish there was some way to show you all the photos we have, a whole folder of them and each more exciting than the last, Mr. Pegs, the Silkworm, the Firefly, Chappy Sparrow, Mr. Red Tail, the Hawk, Grandpappy Woodmouse, Walley Walrus and a score of others, each true to its character, yet retaining all the puppet qualities necessary for artistic puppet production.

The stage, Ralph describes as a "folding TV revolving stage, created for Brother Buzz." The top of the bridge is not shown, the floor of the bridge is on the level of the puppe-

teers right hand in the photograph.

(See article "Brother Buzz Teaches Humane Education" for a further description of "Brother Buzz.")

### THE LITTLES

In last month's issue of the JOURNAL, Lucy Little, one of the Canadian puppeteers, said, "The Littles, Lucy, Tony and Frances explored the Festival from more angles than any one else at the 1953 Festival."

We will vouch for the fact that Tony and Francis, at least, explored all the puppets from the "closest" angles possible. There were times when you weren't sure which were puppets and which were kids, and it would have been impossible to untangle one from the other.

Tony and Frances Little, of London, Ontario, our two youngest members of the Festival missed nothing. Added to this, was Tony's complete comprehension and understanding of everything he saw. The photographer didn't need to pose Tony and Frances for this picture; they spent every spare minute admiring and investigating puppets in the exhibition, — in this case the completely fascinating puppets of Rod Young's were the moment's attraction.

### HELEN DENISON COLLECTION

Helen Lee Denison, who has a fine collection of Japanese prints sends this one of a Japanese Geisha dancer with a hand puppet. It is a Towel (Tenugi) print, from Kyoto or Tokyo.

Helen, P of A member, was a traveler, teacher and housewife for nine years in pre-war Japan. On a visit in June, 1951, she acquired from Kyoto for her extensive puppetry collection, some fine wood block prints preserving a record of Bunraku-za figures and stage set. Her article on the Classic Puppets of Japan is complete in this issue.

(Continued on next page)

## TRICK MARIONETTES

Nine year old George Sweeney of the Twin cities was one of the youngsters most intrigued by Joe Owen's knife throwing marionettes. With unerring aim, a swaggering green shirted marionette pulled a knife from a box and tossed it to within an inch of a pretty girl marionette's head. At least, that is how it appeared to the audience.

However, Joe explained that the box actually didn't conceal a knife.

## BOSTON POPS AND THE KUKLAPOLITANS

(Continued from page 11)

### The Legend

"As the legend goes, the curtain opened on the King of Selene, a city in Libya, pacing back and forth frantically. A closer look proved the King to be Colonel Crackie, a Kuklapolitan. The King was nervous. His daughter, Princess Cleodolinda, was about to be sacrificed to a ferocious Dragon lurking outside the city walls, poisoning the inhabitants with deadly fumes.

"Afters a few tearful basso lines with one of the Ladies in Waiting, (Mme. Ophelia Oglepus) the King left the stage to confer with his brave Knights. Lady in Waiting Beulah Witch appeared and resorted to wailing with Mme. Ophelia, with Oogleguss much the sadder of the two.

"Take it easy, old girl," warbled Lady Buelah in her high soprano. "You must be brave about this thing!"

"A delightful passage served as the entrance theme for the Princess. And she was fully as pretty as the legend says. Tall, graceful, sparkling eyes and wearing a gown creation of ice blue cotton taffeta, with a crown of pearls atop her blonde hair, and flowing veil of blue chiffon, truly she was a Princess. Fran Allison is just as pretty in street clothes, but she liked this Princess role because she always wanted to be a blonde.

It held a large magnet which extracted a steel blade from the marionette's arm.

Jerking the arm, he said, released a trigger which snapped the knife back to its original hiding place. Simultaneously another string was pulled and, presto, a second knife smacked quivering "into" the wall behind the target marionette. The second knife had been shot out from behind the target through a slot in the wall. No trick at all . . . for an engineer!

### Protocol Chief Concern

But was the Princess fearful over her meeting with the Dragon, the horrible beast with birdlike wings, and billows of smoke flowing from his nostrils—smoke that contained the poisonous fumes? No! She wasn't afraid of this creature with scales so strong and smooth that they were like a knight's armor. No indeed. Her aria stated that she was concerned about protocol. Who should bow first—should she or the dragon.

"At this point Lady Buelah came to the rescue. "I have a book that will tell you about when 'you two should meet.' " And the Princess gazed through its pages.

"We'll be walking behind you," chanted Lady Buelah, who admonished the Princess to be brave.

"Now fear came upon the Princess. Danger was approaching. But no. It turned out to be a brave knight in the person of Kukla. He would save the Princess from the wicked Dragon.

"Finally the Dragon appeared. It was Ollie. He encountered the brave Knight and a hot battle ensued. The legend says the Dragon refused to leave the city until he was fed two sheep daily. This done and the sheep depleted, the Dragon once more was asked what would stop his deadly

fumes. All the Knights who had battled the Dragon were killed. "Give me a child daily," was his bad retort.

"No one was excepted and the King's daughter was next, until Knight Kukla came along. He lost his ascalon (sword) in the tussle with the Dragon. Reaching into his bag of tricks, he shoved a dish mop down the throat of the Dragon. Enter Defeat. The Dragon was dismayed. "You put my fire out!" shouted the Dragon, and the volumes of smoke died down. (This smoking stunt 'slayed' the audience!).

#### Symphony Hall "Rocks"

"I'll make you civilized," consoled Knight Kukla.

"Who ever heard of a civilized Dragon?" weeped the Dragon.

"Wouldn't you like to be the first of your kind?" retorted Knight Kukla.

"Symphony Hall shook with laughter.

"Then followed the tenderest of love songs and the opera ended with the Knight and the Princess in fond embrace, with the Dragon pursing his lips in the direction of the lovely Princess.

"In the legend, the Dragon was killed. Ollie wanted Tillstrom to omit the killing. His ancestors weren't that bad, said he.

"However, the unknown Knight who saved the Princess was asked by the King what he would like as a reward.

"Give him honor and wealth," shouted the people of Libya.

"But the Knight replied: "I only ask that you believe in God who gave me the strength to gain this victory, and all of you be baptised."

"The people were baptised into the Christian faith and he went on his way—for this hero was St. George, the patron saint of England."

## Our Changing Audience

The Marionette Traveling Theater of the Department of Parks is completing their fourteenth annual circuit of city parks and playgrounds. The marionette troupe, under the masterful direction of Ascanio Spolidoro's direction retired September 11 to their shop in Central Park to work on next year's production after one of their most successful seasons.

But the small fry have changed during the last fourteen years, insists Mr. Spolidoro. They demand puppet play logic. Marionettes must do nothing that outrages young critics. They must walk with both feet touching the ground, they must not hurl one another forever through the sky, or jump too high or run too fast ... in fact the sophisticated youtsgter

today insists on skilful and convincing operation.

The play itself must be sensible and logical. The small fry audience is capable of jeers, or outright desertion if the play does not meet this newer discriminating taste.

"It's a good thing children have changed this way," commented Mr. Spolidoro. It keeps his troupe of nine on their toes and demands careful scrutinization and evaluation of their productions. That last extra polishing that each production gets is to meet the demands of the ever increasing sophistication of the small fry.

Could it be that some of us might profit from Mr. Spolidoro's findings?

# European Puppet Tours

Gerald Morice of Malvern, England, who before the war, ('36, '37, '38, '39) conducted puppet tours throughout Europe announces that he is planning a similar tour for next spring. This will be of interest to any one who is planning a trip to Europe next year.

The tour will include the European Puppet Theaters in four countries, Belgium, France, Germany and Switzerland. The starting dates (subject to confirmation) will be April 10 to 15. Gerald says, "Price will be something like \$125 to \$140. for 14 or 15 days, including all charges and expenses, travel, hotels, meals, etc. We expect to travel on the continent in a very comfortable motor coach. We shall arrange that all puppet theaters and puppet collections are open and ready to receive, no doubt with "gala" performances. In addition there will be many extras, not strictly puppet,

but of theatrical interest, such as visiting some of the "live" state and municipal theaters of Germany, for instance. There will also be many opportunities for trying local wines, regional food specialities, etc."

Gerald Morice is well qualified to conduct this tour. He is one of the three co-founders of the British Puppet Guild, an active puppeteer and writer. He is kind enough to say that he frequently quotes from the PUPPETRY JOURNAL in his weekly column in THE WORLD'S FAIR, (equivalent to our BILLBOARD), which he has written (not-stop) for the last fifteen years. He adds that he values the JOURNAL very highly.

Any one wishing further information about the puppet tour should write to — Gerald Morice, "Edith Lodge," Graham Road, Malvern, Worcs., England.

## Junior News Letter

Jim Menke and Katherine Piper, Junior members of the P of A have come up with a generous proposal which only needs the support of the Junior members to make it succeed.

Jim has offered to finance (from the proceeds of his summer shows) and Katherine has offered to type and mimeograph, a news-letter to all Juniors who will participate in sending news, ideas, hints, etc. The idea started at the Festival and Jim and Katherine are now ready to start work. The "News-letter" will come out every other month, alternating with the Journal. Material for the first news-letter should be sent immediately up-

on receipt of this JOURNAL to:

Jim Menke  
99 Northwood Drive  
Kenmore 17, N. Y.

We hope there will be a generous response from all the Juniors, whether they participated in the Junior meeting at Festival or not, for this offers a wonderful opportunity to get acquainted and support the organization which started at Festival.

The JOURNAL editor's personal suggestion is that you enclose a few three cent stamps with your news items and thus share the cost of mailing out the newsletters with Jim.

# Your P of A Officers

## Fern Ellen Zwickey — Council

Fern Ellen Zwickey graduated from State College, Oklahoma. M. A. Wayne University, Detroit. Attended 22 summer sessions at universities and art schools in U. S. and Mexico. Taught dramatics and art in Oklahoma and Missouri. Exhibited paintings and sculpture, Midwestern Annual Show. Studied with Paul McPharlin, followed him as teacher of puppetry at Wayne. Also followed

him as State Director Arts and Crafts, Michigan W. P. A. Charter member Detroit Puppeteers Guild, member Founders Society of the Detroit Institute of Art. Directed workshops for Girl Scout Leaders, Recreation Department, Teachers Groups, etc. Traveled in 38 foreign countries and each state in the United States. Now Associate Professor Art Education, Wayne University, Detroit, Michigan.

(Note — The above article was received too late for the last issue.)

## Here and There

Vivian Michael

The Houston (Texas) Chronicle recently ran a double page spread entitled "What Makes Kids Perk Up?" The answer, of course, was "Marionettes." In this particular case the person behind the scenes was Rena Prim, Vice President of the P of A who is also an art teacher at the Marshall Junior High School in Houston. Although art is her first interest, she has found ways to fit her marionettes into the educational program, until they are a firmly established part of the curriculum. The Marshall Marionette Club takes care of those who graduate from the puppet classes and who have become so intrigued with the hobby that they can't give it up.

Moneo Sanz of Argentina writes, "My trip to Europe concerned the possibility of presenting "El Teatro del Triangulo" in Italy, Spain, France and other countries, and also offering American works and ballets, especially South American, which are relatively unknown over there. He

tells us that he shares his PUPPETRY JOURNAL with his fellow puppeteers and appreciates it greatly.

The Kingsland Marionettes, under the direction of Cedric and Lee Head ended a three week's engagement at the F and R Lazarus Company in Columbus, Ohio, on Labor Day week end. A varied repertory of fairy tales and variety acts was played daily to capacity audiences, as part of the store's "Colorama" program.

Marjorie Batchelder McPharlin spent the last of August in Columbus packing books, puppets and properties for shipment to her Santa Fe home, where she is now actively engaged in designing furniture, along with various puppet activities.

Yvonne Sommers of the "Augusta Playhouse" spent the summer in the recreation department in Columbus. She will return in time for the fall tour which Louisa Mustin is planning.

From the Seville in Montreal comes word that Nikoli Knight, a most at-

tractive gal, entertained with a puppet act that was considerably above par, — good variety and good manipulation.

Sid Krofft, appearing at the Conrad Hilton in Chicago with his usual stints on ice, received his greatest applause when one of his dusky maidens lighted and smoked a cigarette.

Stan Kramer is credited with a fresh routine which scored with every act at the Chez Paree in Chicago. Repertory consisted of a sepia gal executing samba in luminescent gown, a magician who tricks you by producing large objects from his pockets, an inebrate who sees pink elephants, portrait puppets of Betty Hutton and Bill Robinson, and a cakewalker assisted by a chorus line.

One critic says of "Captain Glenn's Boarding House," WNBK, Cleveland, "It's the puppet byplay that gives the program its added sparkle and zest. Hugo the dog is Kelly's (Cy Kelly) main character with all the necessary life like qualities to endear him to the audience."

Harry S. Goodman Productions, N. Y. acquired for distribution a vid-film series of 65 15-minute puppet fairy tales "Jump Jump Of Holiday House." Produced and narrated by Mary Hickok the TV films have been playing on KFI-TV, Los Angeles, for the past two years.

Martin Stone's Kagan Productions, revamped the cast of Johnny Jupiter, acquired a sponsor and put the show on film for a September opening. M and M Candy Co. will sponsor the show with an expected 80-market spread.

Marjorie Shanafelt of Lincoln, Nebraska, reports that she is about to take a dive into TV. Happy landing!

John Shirley spent several days in July with the Ernest Hills of Chicago, and was treated to an evening with the Cellar Theater devotees who gathered to eat, chat and watch a performance of John's colorful night club

puppets.

An experiment undertaken at Adelphi College Children's Theater in Garden City, L. I. is being brought to the attention of the whole educational world. Every Saturday large groups of children, parents and teachers work together in all the arts with the idea of developing creative talents in living as well as for the art's sake. Play and work projects are outlined in teacher conferences, — teachers and children determine the individual plan of work.

The natural artistry of the child serves as a base upon which all the arts, drama music, puppetry, etc. are brought into play to serve the art of living. It is encouraging to know that more and more educational institutions are adopting the creative approach to puppetry.

Don't miss this charming movie of "Lili." Unlike many movies employing puppets as incidental characters, this movie integrates the story and the puppets. It stirs your imagination with its fantasy and your heart with its realism. It is beautiful with its restraint and simplicity.

#### Note:

It seems as though we were misinformed about the panel of historical puppets displayed at the Festival — and which we pictured in last issue with the Proctors. Frances Meharg informs us that part of the puppets were those she acquired abroad on the trip about which she writes in this issue. Our apologies to the rightful owners!

#### Editor's Note

This issue of the Journal has been relayed back and forth between the printer and the hospital where your editor is facing an operation and hoping it is all over in time for the next issue; so send in your articles as we can't solicit them this time.



# PUNCH LINES

BY GEORGE

295 East Buchtel Avenue - Akron 4, Ohio

**VERTICAL SCANNER.** In August the CBS television people whipped up a new confection to beat the heat — the Bil Baird show (Tuesdays and Thursdays, 11:15 - 11:30 ERST). A real cool show, as the saying goes, with a fresher twist than a sprig of mint. Bil and Cora Baird appear in person as disc jockey m. c.'s of the show, assisted by Groovy, a screwball rabbit, who can flip a solid platter with the best of them. Show features three recorded numbers (pop, folk, classics, etc.) acted out by puppets of all sorts, sizes and shapes . . . and friendly banter by the m. c.'s. There is a seemingly endless array of new faces on the show from the Baird's large stock of characters, and a high score for ingenious new techniques. Lending an unseen helping hand are Frank Fazikas and Frank Sullivan. The Bairds have had two previous TV shows — "Snarky Parker" in 1950 and "The Whistling Wizard" in 1951-52. It's well worth your eyesight to follow it.

Burr Tillstrom, with Kukla and Ollie, sailed for Europe July 7th and sailed back in time to appear with the NBC Summer Symphony in "St. George and the Dragon" on Sunday, August 30. This was an encore performance of the opera the Kuklapolitans did with the Boston Pops Orchestra last spring. "KFO" resumes over the NBC television network Sunday, Sept. 13 at 4 p.m.

Barbara Amundson, P of A Execu-

tive Secretary, is also secretary to the Program Director of WILS-TV, Lansing, Michigan's new station which began operation in September. Something new in life-size puppets is "Elmer, the Elephant" seen Monday through Friday on WNBQ, Channel 5 (Chicago) at 5:00 p.m. From the picture, we'll bet a fig someone has his arm up Elmer's trunk! Capt. Glenn (WNBK, Cleveland) and the puppets (Cy Kelly) were featured at the Independence Home Day, Aug. 22nd. Alfred Wallace and Martin Stevens (Puppet Films) are in a dicker for a big TV film series, of which more later.

An Associated Press story datelined August 9, from New York, leads off "Puppeteer Hikes Suit Against NBC" . . . then goes on to report: "Puppeteer Frank Paris, who says he is the creator of 'Howdy Doody' and is suing the National Broadcasting Co. for unauthorized use of the puppet, has hiked his claim for damages to \$575,000. Paris filed the new claim in federal court, amending an earlier suit for \$200,000. Frank said NBC dropped him in 1948 and has been exploiting 'Howdy Doody' and two other puppets, 'Mr. Huff' and 'Eustace,' both commercially and on television, without permission.

Canadian TV fans (Buffalo and vicinity too) will be happy to know that Uncle Chichimus and creator John Conway have a new contract with the CBC running to June 1954. Although

John and Chich were unable to attend the Festival, they dedicated a show to the P of A on opening night — a hilarious satire on Commercial puppetry called "Howdy Cutie." Chich played front man, while Holly-hock and Larry (the real front man) manipulated. Larry's characterization of "Cutie" with a deep, gruff voice was so effective, that Chich had to explain to the audience later that in a puppet show everything is backwards — "The boys work the girls and the girls work the boys." That's life!

"Adventure," co-produced by CBS and the American Museum of Natural History, recently presented Dr. Margaret Mead, associate curator of ethnology (at the Museum), discussing shadow plays and ceremonial dances in Bali. "A fascinating contribution" raved Phillip Hamburger in the New Yorker. Bill Jones is making monthly appearances on the local Pied Piper TV show in Tucson, Ariz. From the enthusiastic response to his first appearance, we'll wager he'll soon be on a lot oftener. Bill was featured in two newspaper articles, with good plugs for the P of A and the Festival. We were especially intrigued with the characters in his variety show, which include the magician, Dr. Chew Gum Long, his monkey assistant, Foo Ling Yu, and Rembrandt, the painted horse.

Ding Dong School TV show has a commercial hand puppet monkey on the market, and the Rootie Kazootie promotion extends to a pre-dawn, ready-mixed, jiffy "artist" oil painting set. Quite the handsomest commercial hand-puppet we've seen in a long time of looking (and then looking away quickly) is a fine reproduction of Bil Baird's tv puppet lion, Charlemagne. The large, professional-size, rubber head (the mouth moves) is carefully molded and colored, with a lively trim of yarn mane. The paws have been given an interesting treatment; and, though the glove body is

not terribly long, it's not intended for use outside the home. Retails at about \$5.98.

Were those the Beaton's puppets in the ads for a national TV set manufacturer?

TRAVELERS. On August 23rd, Walton & O'Rourke boarded a Pan American World Airways Strato Clipper, and were whisked to Hawaii, Fiji Isles, and finally Sydney, Australia. They opened Aug. 31 in Adelaide and will tour to Aussie audiences. Topside of the globe, the Proctors sent us an ecstatic card from London. They had already seen shows by Lanchester, Bramall, Worth, Birmingham Guild members, Stavordale, Pavey, Jason, Lodman, Press and Macloud and Hogarth (Ann and Jan Bussell). They were looking forward to a tour of Holland, Belgium, Germany, Switzerland, Italy, and France. We're proud to have such excellent ambassadors of good will as the Proctors this year, and the Gilmores last season, representing American puppetry abroad. Three cheers and bon voyage!

Ronny Gilmore returned to New York Sept. 2, after spending the summer in Denver with Spence and Alan. Sid Krofft breezed into the ice show at a Chicago hotel after a record run in New York. Lem and Mary Williams and the Ernest Hills (Chicago) stopped by at the Mousetrap Aug. 1 for a visit with the Stevens. Herb Scheffel and his finger puppet co. played "the mountains" with the Lea-Gia Wallace dance troupe, and repeated his Fest triumph — encored for a sock finish. Leonard Lyons, columnist for the N. Y. Post, reported visiting the Lido in Paris with the editor of France-Soir . . . but they didn't stay because they'd missed the puppets. "We became perhaps the only males in French history to walk out of a nude girlie show because we couldn't see puppets" he commented. This, of course, is a fine tribute to the

puppets, but leaves them pretty anonymous, which is not so unusual in French or any other country's history.

**THE MAG BAG.** Patterns for 5 hand puppets (Robin Hood, Squirrel, King, Queen and Mad Cap Clown), illustrated in the August Good Housekeeping magazine, are designed for small hands and make suitable start to a puppet show or gifts for young showmen. To order, send 25 cents for Pattern No. GHN 579 to: Good Housekeeping Bulletin Service, 57th St. at 8th Ave., New York 19, New York.

Mickey Mouse's 25th Birthday anniversary was celebrated with a spread in the Sept. Woman's Home Companion, suggesting parties for the small fry with Mickey marionettes and easy-to-make paper bag masks of Mickey and Minnie.

By way of inspiration, we'd like to call your attention to an article in the September Woman's Day (the A & P magazine) entitled "Seven Minute Epics." It is about our favorite cartoonists, the UPA (United Productions of America) guided by Stephen Bosustow, who have given the old-timers in the cutie-cute and slam-bang schools a run for their money. Much of the article is applicable to puppetry. We're looking forward to their productions of Thurber's "The Unicorn in the Garden," and a 3-D Schocker of Edgar Allan Poe's "The Tell-Tale Heart."

A recent issue of Teachers Service Bulletin, published by the State Teachers College, Fredonia, N. Y. contained a practical article on "Puppetry in the Classroom" by Jewel Conover, Art Department head.

**ITEMS** Pvt. Roderick (Rod) Young, US 51258447 is pleading for mail for his morale. Puppeteers can write to him in care of his home: 6 Fountain Terrace, Scarsdale, New York, and it will be happily forwarded to him. Rod reports that he has been sketching portraits of his Army buddies at 50c

a throw — but nothing will take the place of puppets.

The N. Y. C. Department of Parks Marionette Theatre played a full season June 15 through September 10. Mata and Hari, the superb dance pantomimists, have a number called "Marionettes, in which they bob about, to a variety of rhythms like — well, like puppets... says the New Yorker, reviewer of their appearance at the Cotillion Room of the Hotel Pierre. And speaking of swank spots, reminds us that Alfred Wallace must have heralded the trend with his puppet disc jockey stint at EL Boracho several seasons back. Alan "G" Cook, of the Cookie-Box Theatre, South Pasadena, Calif. graduated from Pomona College. "Puppet Show" staged by Jero Magon was persented at the Roosevelt School, Stamford, Conn., August 8. It included "The Man Who Married a Dumb Wife," The Cooking Lesson, Dance of the Blackamoors, Mexican Hat Dance, March of the Marionettes (a radio broadcast, dramatizing highlights in the history of puppetry), Punch and Judy, and the Song of the Snoffeljee. Voices and puppeteers were Matthew Borden, Florence Farber, Doris Kaplan, Sheila Langer, Rosalie Printz, Barry Proner, Judith Tuck, Linda Wertheim and Jero Magon.

Technical assistants were Herbie Newman and Marty Ross, and Mrs. Marie Barrows was at the piano.

Puppet Films, that going concern between Middlebury, Indiana and New York City has a flock of new films for release in September. A new dialogue script for "The Ant and the Grasshopper" by Alfred Wallace, Martin Stevens and Olga Stevens (16 mm, 12 min., sound and color). Three new titles are ready in the Spots-Stripes and Puppetmaker series, "King and Lion," "Jack in the Box," and "The Santa Claus Suit." The last mentioned is their most recent, and is intended for the Christmas trade. Address all inquiries to:

Athena Films, 165 West 46th St., New York, N. Y.

Roy Etherington bought a truck from Fay Coleman to carry on the revival of Bixby's "Hunchbacked Horse" this season. Spence and Alan Gilmore presented two shows at Estes Park during the summer, and worked on their new show. The Gilmores will be kept busy around Denver until the first of the year, when they'll head for a tour of Arizona, California and British Columbia. They thoughtfully included the Denver Post color spread on Mrs. Lois Hurt, another P of A'er, whose recipe for Southern Chess Pie won her first prize in the Culinary Arts Display. Mrs. Hurt, a native of Virginia, was pictured with two of her charming puppet characters ready to devour the prize-winning dessert. The Jupiter Marionettes discovered there's no business like show business, when it rained on their outdoor performance for the Craig Reunion. They whisked puppets and equipment to cover in the midst of a moist matinee. Fortunately they had finished their evening showing before the heavens let loose again. En route to Wichita, they stopped to see the Kellys who have Margie's marionettes (Topeka) and got a complete report on the Fest and Institute. Jupiters also performed at state fairs, sponsored by the Power and Light Co., and at the Spasticville Revue with Breakfast club radio stars. They have recently moved into a spacious new studio at 1516 E. First St., Wichita, Kansas.

Adrienne Lund, who has a knack for coaching kids to do a whale of a good job as assistant puppeteers, recently did it again with three benefit puppet shows for her son's school in Martinez, Calif. She cooked up "O'Flaherty Flamingo" to stooge for two clowns, a slap-stick click. She also talked to the younger set at the library about puppets. Robert Rushforth, 354 Driving Pk. Ave., Rochester 13, New York would like to pur-

chase an inexpensive set of Punch and Judy puppets second-hand. Herb Scheffel, the finger puppet impresario, has been selected by Audubon Artists, Inc. to serve on the water color jury for the upcoming show at the National Academy of Design in January '54. A very great honor with distinction attached. Barbara Amundson got a hand in puppeteering on the Steven's "Santa Claus Suit." Expressmen moved a strange craft out of Bill Baird's studio in the West 70's and the New York Times got wind of it . . . almost! It was a twenty-foot proa, copy of a Malaysian outrigger canoe, which the Baird's had modeled after sketches in an 1887 Harpers Magazine. They used fiber glass in its construction and made their own lanteen sail. They were using it at Martha's Vineyard, but the unusually correct Times had muffed the name twice and credited all this industry to the Bill Blair's, professional puppeteers. The Times and I will be friends for life, since, it seems, we both make mistakes.

George Latshaw

295 E. Buchtel

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## PUPPETRY JOURNAL

The PUPPETRY JOURNAL is the official publication of THE PUPPETEERS OF AMERICA. It is published six times a year and sent free to all Class A and J members, and one copy to the Secretary of the Class G Groups.

### Journal Articles and News

Articles and news items are solicited from the membership. Feature articles and stories should be sent to the JOURNAL editor. Short news items should be sent to PUNCH LINES. Clippings from magazines and newspapers provide the Journal with source material and should be a regular part of every P of A member's contribution to the JOURNAL.

### Manuscripts

Manuscripts must be typed, double spaced, with wide margins, on white typewriting paper. Pages should be numbered, name of author should appear at top of each page, indicate number of words in article on title page.

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Photographs are printed by offset method. For best reproduction, photographs should be 8x10 glossy prints with strong contrast in dark and light. Small snapshots, unless unusually fine in quality are seldom usable. PHOTOGRAPHS ARE NOT RETURNABLE. Send DUPLICATES only. Identify all photographs on back with attached label, name of photograph, your name and short description of picture and puppeteer.

Photographs should be packed between corrugated board, NOT CARDBOARD, for mailing.

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PUBLICATION—Six times a year: June 1, August 1, October 1, December 1, February 1 and April 1. Copy due the month preceding publication.

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ADVERTISING RATES—Page size, 8x9 inches. Type page 4½x7. One page, \$24.00. One-half page, \$12.00. One-fourth page, \$6.00. Classified, one-eighth page, \$3.00. 10 percent discount for six consecutive issues.

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THE PUPPETEERS OF AMERICA sponsors an annual four-day FESTIVAL. This is highlighted by exhibits, performances, lectures and demonstrations. The 1964 FESTIVAL will be held at Dartmouth College, Hanover, New Hampshire, June 22, 23, 24, 25. Basil Milevoroff has been appointed as Festival Chairman.

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